

NASHVILLE Intelligence Report

Free! ISSUE 8

News + views Review

R.E.M.

LONGTIME Nashville favorites, R.E.M. staged another remarkable performance for two sets at VU's Sarratt Cinema on Nov 11 with Peter Holsapple of the dBs opening. Holsapple appeared with an acoustic guitar thrashing out various dB songs along with newer works delivering a very entertaining set. R.E.M. were fantastic as usual and I'm sure you heard the jangling guitar, saw Michael's unique and frenzied dances and did everything but miss their show. Except maybe chat at length with Michael Stipe. NIR got the chance to interview him before their show and it was an enthralling pleasure to talk with him. He's really a sensitive and friendly guy who seems to shy away from pretense and yet at the same time has an intriguing and distinct aura surrounding him. Maybe it's his deep and soothing voice that catches your ear. Here's what we discussed

NIR: When R.E.M. left Nashville this summer you had just signed with IRS. How's that going?

MICHAEL: Real good. We went out to Los Angeles for about a month and met all the people with IRS and they're real nice and work on a real grassroots level. They're used to working with bands that aren't going to make it huge and sell a million records in a month or fall into nowhere land. (They have bands like Wall of Voodoo or the Cramps or Magazine). It's really good to work with people on that level because that's pretty much the level that we're at right now.

NIR: Do they expect a lot of you?

MICHAEL: No. They're working on such a small level that besides having the GoGos really making it huge that hasn't effected any of them at all. They're still on a small level.

NIR: Why did you choose IRS?

MICHAEL: Because they were that exactly. Small. The other offers that we got from record companies were from RCA and A-M was courting us for a bit. But IRS is under A-M. It all comes down to the American capitalistic system.

NIR: True. I figure there's one head guy who's in charge of the whole record industry.

MICHAEL: Yeah some huge God sitting up somewhere. The other ones that were interested in us were so huge that we knew we would get lost very, very quickly. IRS has got a pretty small roster of bands that they work with at one time or another. At the moment I think they're working with like five. And we're one of those. They're able to take everything that they know and put it into those 5 bands instead of having to worry about...you know...the Scotti Baio record that came out last...you know...

trying to sell that to the teenagers. Plus I think IRS has got a real good reputation for having good taste and having good distribution and good connections without selling themselves. And they haven't.

NIR: Have you ever met with Miles Copeland?

MICHAEL: Yeah. He's a real nice guy. He's got a lot on his mind. Pretty much the person that we worked with in getting the contract and that we're working with right now is the vice president...Jay Boberg. He was responsible for the contract along with...Mark Williams who works at the 688 Club and who's also the IRS representative for the Southeast. He's known us for a long time and told Miles to check us out. Rather told Jay, Miles is usually off doing something.

NIR: Your EP Chronic Town though was not produced by IRS. Is it from the same session as the single?

MICHAEL: Pretty much. IRS didn't have anything to do with the production.

NIR: It was all Mitch Easter?

MICHAEL: Right. It was all Mitch and we did it ourselves. We were planning on putting out an independent record...very very independent you know out of Athens... We had the cover done, we had the pictures taken, we had all the songs recorded and that's when they (IRS) started showing interest in us. We decided it might be

better to wait a little bit and see what happens. But it was all recorded I think last October or Oct. before last so it's been over a year since we recorded it. The single came out in that summer (81) and then right after...we went back (to the studio) and recorded this 5 song EP... actually we recorded about 7.

NIR: IRS didn't package the EP?

MICHAEL: No that was all us. And it will be that way from here on out.

NIR: That gargyle is really a great cover.

MICHAEL: Well, thanks. It's such a simple image and a lot of people have made a huge deal out of it. I guess it's the simplicity of it...

NIR: How are the sales going for the EP?

MICHAEL: Real good. I think everybody at the office was real surprised. They're real used to working on, again, a real small grassroots type of level for sales and for advertising and everything...but as people in Nashville know we've been playing around for about 2 years... we've built up quite a flock of...horde I guess... quite a horde of people that will go out and buy something that we put out. They (IRS) were real surprised by that because they really didn't expect that. I think



they were really shocked. The initial sales were pretty high for a virtually unknown band.

NIR: I think that's the first record I've ever bought the week it came out!

M: I haven't done that since Television. I used to stand in the record stores and wait...

NIR: Are you off to the studio soon for the album?

M: I think we're leaving in mid-January... wait a minute...

Michael leaves temporarily to blow his nose but soon returns.

NIR: Okay we're back.

M: I never thought that I'd be able to sit down and talk into the tape recorder without being you know real worried about it... I don't know if you've read some of the articles...

NIR: Yes, I have.

M: Some of the press that we've gotten has been badly misquoted... the Rolling Stone thing for instance.

NIR: Was is something about a shit about other Athens bands?

M: Yeah 'we don't have a shit to do with other Athens bands'.

NIR: Yes, that didn't sound like you.

M: I'm sure I said it but it was taken so out of context...it made it sound like I really hate Pylon. And I love Pylon and I'm really proud of all my friends in Athens who are in bands and my friends in N-ville too...Jason and those guys are doing real great. (The RS article) made me feel real conscious about what I was saying which is not very good. January...um...obviously though we weren't going to turn down an interview with RS. The record...were going to record it in January probably in L.A. We haven't picked a producer yet but, Mitch is possible...but not for sure.

NIR: Why would you pick Mitch?

M: He's incredible. He's got really great taste. He works very differently from most producers today which is real nice to see. He calls his equipment state of the art 1967 (laughter by Michael) He uses like tubes and stuff...they're using digital things in studios and stuff like that and

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he uses the stuff that they used in the 60's to get that sound.

NIR: The last time N-ville saw R.E.M. was in July. You went out to California for the first time after that. How was it?

M: The reception was incredible except for one place...Orange County was not very nice to us but I think they were just kind of thrown back. Outside of that we played about 15 or 20 dates up and down the west coast and every one of them was incredible...It was again on a real small level. The people out there don't really know us at all. We had bigger dates with the Gang of Four and the English Beat.

NIR: Are you getting any airplay with the EP?

M: Atlanta is playing us on FM and AM and Athens has picked up on us...A few FM stations here and there...nothing really huge. Of course that's not the audience we're going for.

NIR: Has signing with IRS effected the band's attitude very much?

M: No.

NIR: Do you feel you've achieved some success?

M: What is success? I have no measurements of what success is. I'm enjoying myself right now. I'm doing something that I think is worthwhile and I'm able to pay the rent with it so therefore I feel successful in that way. We're not looking to be Americas biggest band...we're not looking to be anything...we never have. As far as the band changing, anyone that saw us at Phrank'n Steins and has watched us from there up can see really huge changes in the band and it's a real natural change. We're not pushing anything. We never have. It is changing some but, I'm sure it doesn't have a thing to do with the record company.

NIR: Do all the press releases, interviews and pictures have, somehow, in the back of your mind some effect on your way of thinking?

M: It makes me more conscious about brushing my teeth. That's about it really. It's real exciting and a lot of people have picked up on it. I don't know where it's going to take us to or how long it's going to last but, I'm enjoying it while we're doing it. And I don't think anyone's ego has changed any at all. We certainly haven't gone out and written Human League songs or anything like that.

NIR: I've noticed a change in your stage performance since last year. You seem to get more involved in the music and let people see more of inside you on stage.

M: Thank-you. That's a compliment. It is and always has been a real kind of personal thing for the band. It's kind of weird to admit that something is real personal and yet that you're putting it in front of this audience of people you know but it's not like you're putting a pork chop on display in the window of a butcher shop. And then when they ask you about it not being able to answer their questions.

NIR: Are you very aware of what you're doing on stage?

M: I have to be somewhat aware so that I don't hurt myself. This is from last night. (Points to above his mouth) I tore my lip off...which is not pretty. It's real hard to draw the lines...Well, it's

SP

THE SPANKY'S CLOSEUP: We didn't want to sidestep the issue of SPANKY'S closing so we thought we'd just lay it on a different line. Actually we ran out of space. Which is just the point! There was so much going on in the past month that we've filled this issue to the brim. And SPANKY'S provided a lot of the entertainment. A lot of the best ever seen in this town. It was the most progressively venturesous Grim gossip and a rude clip on the ear for those who thought the scene was picking up nicely. But as the sayings go: All good things must one day end. Try, try and try again. Going, once, going twice and gone again, or the ever popular and very useful GODAMNIT!!!

SPANKY'S
LOREN

CONT. on P 3 =>

CANTRELL'S

NASHVILLE'S ONLY

FULL LINE LIVE MUSIC

SHOWCASE CLUB

DECEMBER

FRI. 10

PUPPETS, YOUNG
GREY RUINS &
PRACTICAL
STYLIST

THURS. 16

PUNK ROCK
from ENGLAND
the UK SUBS
w/ Committee
for Public Safety

SAT. 11

WRONG BAND
and from Athens
DB records artists
PYLON

FRI. 17
SAT. 18

MARSHALL
CHAPMAN
w/ Joe South

SUN. 12

WURX and the
NUCLEAR
REGULATORY
COMMISSION

SUN. 19

SPD's and
SPECIAL GUESTS



FRI. 31

NEW YEARS EVE BASH
hopefully OPENING the NEW ROOM
JASON + the NASHVILLE SCORCHERS

WATCH
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LOCAL NEWS:

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RUMOURS+
MORE

NASHVILLE INTELLIGENCE REPORT
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25¢ w/ SASE comments
PLEASE WRITE - Letters
WE love mail!!! art

R. E. M. - cont from p31.

a performance. You have to take it in that light but, it's also very close to home and it's not an act. It is a performance but, I don't think it's an act. I had to sit down at one point and say you know there's got to be some kind of self control because I was hurting myself real bad a whole lot.

NIR: Physically?

M: Yeah physically like whip lash and stuff like that. It's not pretty and it's just not fun...I'm not being a martyr about it because it's my chosen profession. I had to really watch myself. Sometimes Mike, Peter and I get minor shocks on stage if we touch each other. Peter and I use that a lot to get back at each other which is real fun. I'll come over and touch his ear and it gives him this incredible shock. Sometimes I just want to stick my finger in his ear.

NIR: What about the songs for the new album?

M: Pretty much the set that we're doing now. Most of the songs that aren't on the EP are going to be on the record...we might take Radio Free Europe from the single and redo it and in which case I'm going to have to write words. We still don't have any words.

NIR: I know it's been asked before but, what about those nonexistent words? I know that you use your voice as an instrument. You don't know exactly which notes the guitar is playing, so I assume you feel why know exactly what the words are.

M: Right. Although people immediately do try to figure out part of the lyrics so that they can sing along or find out...

NIR: Where do you draw your material from?

M: Extra projection! No, that's not true at all.

NIR: Do you do most of this projection?

M: Everybody throws in. The music especially those guys write and I respect them very highly for that. I think they're real good songwriters especially considering that they really are rank amateurs and yet they're able to pull off this beast. I do most of the words but, they have veto power. It's a real give and take thing. It is, if you will, a democracy in this country of nondemocracy.

I cast my vote for R.E.M. and wish them loads of luck and happiness. Thank-you Michael for your time. L.G

BRING ON THE LOCAL GNUS....EP's, singles, cassette's, albums, etc. all due from various locals: GO JIMMI DUB'S, Triple XXX Sex Cassette ANY DAY NOW, PRACTICAL STYLISE's single now in that nebulous stage between final mix and release, MUMMIES & YOUNG GREY RUIN both are heading into the studio to do their thing, WRONG HAND single ANY DAY NOW, JASON & THE NASHVILLE SCORCHERS just finished recording tracks for an LP at Sam Phillips/Sun studios in Memphis (The producer for this historic session's name is, in case you were confused, JIM (not KEN) DICKENSON), new band NEON BUSHMEN have EP due out. They are described as Modern Rock'n'roll with percussion. Their lead vocalist, Mike Gribb, might be remembered for his role in ELECTRIC BOYS with Warner & Jeff from the SCORCHERS back in the days of Phrank'n'Stiens....speaking of new groups, does Barry Feltz have a new band, & if so, is it called BURNING HEARTS?...I ask these questions because I was never able to reach Barry on the telephone to confirm them. Skot Nelson (FACTUAL) & Jeff Johnson (SCORCHERS) are forming VIOLENT HEAD, they merely await the arrival of the RIGHT type of singer to become an entity. Former JAP SNEAKER, & sideman with CLOVERBOTTOM RICK WISEMAN is playing guitar for the quasi-hardcore act WURX, COMMITTEE FOR PUBLIC SAFETY has not gone away (as many may have hoped), they recently opened for D.O.A. & THE MEAT PUPPETS whom, in at least one persons opinion, were blown away by C.P.S. NUCLEAR REGULATORY COMMISSION, from The Farm in Summertown TN. have a new E.P. out. It's said to put their previous LP to shame (& their LP wasn't bad at all). M.R.C. will no-nuke their way into town the 12th with aforementioned WURX opening. This fun show comes hot on the heels of PYLONS long-awaited Nashville debut (we hope), WRONG HAND opens. As most of you probably know, FACTUAL just recently opened for everyone's favorite punque's, WENDY O WILLIAMS AND THE PLASMATICS....sounds like a step in the right direction for Nashville's fave techno-boys! In case you've been living in a vacuum, SPANKY's was recently sold to the former proprietor of (I've seen fire & I've seen) RAINYs, who plans to make it an over 30 beach club with NO live music....someone told me that spike Hollywood has begun using his real name....does this have anything to do with an anonymous letter in last last months N.I.R. (I didn't write it either!)....

FROM OUR GEORGIA DESK.....
R.E.M. now has a video being played on MTV...
VIETNAM broke up...reasons unknown (to me at least)...
Vic Varney split up METHOD ACTORS because things weren't moving fast enough. A final EP. LIVE IN A ROOM, recorded at Atlanta's 688 club, is out at this time. METHOD ACTORS were aided in this endeavor by Michael Richmond from LOVE TRACTOR (LOVE ACTOR), who played on their yet unreleased California LP....Hopefully that disc will be available soon.

AD INFO...

(CHEAP)

THE NASHVILLE INTELLIGENCE REPORT
WELCOMES AND THRIVES ON THE
SUPPORT OF ITS ADVERTISERS, FOR
INFORMATION AND RATES CONTACT:

NOTE: After this issue, Jerry Maynor will no longer be able to continue as our business manager as he will be moving to Birmingham to begin a new job. We wish him the best of luck. Our over the phone business affairs will henceforth be handled by able staff member Loren Gerson at 292-0706. Ad info and rates may be obtained by mail from 2108 Hayes St., #411, Nashville, Tennessee, 37203.
!!!SUPPORT THE REPORT!!!

Well, here it is the end of another year almost. It's been a pretty good year for new music in Nashville, even if Cantrell's almost got shut down permanently and Spanky's is no more. I've sure enjoyed this last year and hope that N.I.R. has enriched your life somewhat since its inception last June. We will be taking a brief vacation after this issue, but should be back before or shortly after Alternative Jam III with a huge issue with lots of articles on local bands, tons of pictures, and our Reader's Poll results (be sure to VOTE). We're looking forward to it and hope you will be too. Until then, Merry Christmas and a Happy New Year!

THREE great bands played to a small but, highly enthusiastic crowd at Cantrell's last Sunday night. Young Grey Ruins opened the show, followed by more local talent from Will Ramboe and the Delta Hurricanes who powerfully blasted out their energized and unique style of rockabilly. Topping the show was famed producer Mitch Easter's band LET'S ACTIVE. Joined by two women, Sara Romweber on drums and Faye Hunter on bass, the band played 1960's Mersey Beat style original pop-pure and fun. Where were ya?

WREK, 91.1 FM out of Atlanta is now planning a cassette only release of regional "new wave", underground, and experimental music. The release will be non-profit and attempt to cover the entire SouthEast Region. They are interested in hearing tapes from bands and individuals in the Nashville area who are interested in appearing on the final project, and would welcome your demos. Send everything to: Arthur Davis; c/o WREK; Box 32743; Atlanta, GA; 30332 or call (404)-894-2468 for more information.

The Nashville Intelligence Report runs a free musician's referral service to help creative people find each other. Send name, address, phone #, etc. to 2108 Hayes Street, # 411; Nashville, TN; 37203 for your free listing.

Lead guitarist, bass player, and drummer needed for new pop music group, the "Boys Next Door" band. Call Don Clairborne at 331-6255 for more information.

Versatile bassist/vocalist/composer seeks serious musical encounters leading to successful band. Contact Lewis Lowrey, writhing in artistic chaos at 2404 Central Blvd; Murfreesboro, TN; 37130 or call (615)-890-3862.

Drummer looking for musicians to play any kind of music with. Contact: John Froeschaver at 269-9039

Keyboardist interested in forming or joining a new music group. If interested, call Allen at 833-3093.

We are looking for bass, guitar, or keyboard players to form a "real" mid-1960's rock 'n' roll band. If you like the Kinks, Rockpile, the Turtles, Elvis Costello, or the Animals call: 385-6637 and ask for Andy or 822-1412 and ask for Hi-Fi.

WANTED: a young bass player to play original new wave music. Favorite bands are the Jam, the Cure, Altered Images and Duran Duran. If interested please contact Jason Cook at 356-0787 or 383-8087

Got this little bit of nastiest in the mail which Allen replies to following its inflammatory remarks:

AN OPEN LETTER TO THE MANAGEMENT OF CANTRELL'S

You all must really think your customers are scum. You have the potential of being one of the best rooms in the south but you spend all your money on building a new room, and fail to realize that more people would be coming to your existing room if they didn't have to worry about catching pneumonia in the winter (is it true that the only heat in your joint is that antique hanging behind the bar?), or heatstroke in the summer, or herpes in the bathrooms. You all should be glad that the health dept. hasn't pulled a spot check on you on some wild weekend night. I don't know much about building costs, but it seems to me that it would be less expensive to out in adequate heating and air-conditioning, and remodel your bathrooms (including WORKING toilets), than to build a whole new room that will no doubt be as inadequate as the first. While I'm at it, you could out in some carpeting and get rid of those stupid beer lights. I won't complain about your booking policies because I realize how hard it is to be all things to all people, but I personally would like to see more new-wave especially on the weekends, and videos would be a nice addition. You all should be a little more together on bookings though, especially in regards to newspaper listings.

I know this has been all negative, but Cantrell's is and has always been my favorite local club (except for Phrank'n-Stiens of course); and now that Spanky's is gone, you people have a special responsibility to the people who are your bread-and-butter. Get on the ball.

an anonymous friend

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In response to the above nasty letter, it should be pointed out that tentative plans for Cantrell's new "wing" are for it to be a "new-music" room with national & local bands playing there Thursday thru Sunday, as well as the possibility of videos & a progressive DJ the rest of the week. Perhaps this type of format will make up for the lack of facilities.

- Allen Green

M.S., if you can't write anything good, about what's becoming a very viable local scene, then don't write anything at all... especially on a NATIONAL level (OP, "N" issue) If Georgia's so much better than NashVegas, then why don't you go there and write bad things about their best local bands that don't happen to fit in your narrow tastes, and leave the Nashville scene reporting to someone QUALIFIED to report it. Nashville's scene doesn't need jerks like you running it into the ground. Now that that's off my chest, I'll say that that was my own personal opinion (I'm Allen Green), and not necessarily that of N.I.R. or it's staff.....

DOA ~~HARD~~CORE

-ANDY

Hardcore bands D.O.A. and the MEAT PUPPETS graced Nashville with appearances this last month, undoubtedly hoping to generate the same energy and turnout that greeted BLACK FLAG when they played here last August. Both bands sounded considerably different from Black Flag and each other; living proof that hardcore is not as one-dimensional as its critics would have us believe.

D.O.A., from Vancouver, Canada, play no holds-barred punk rock that sounds very similar to 1977 British punk groups like the Vibrators and Sham 69, except that D.O.A. plays a lot better and faster than groups did back then. D.O.A. consists of Joey Shithead (guitar, vocals), Dave Gregg (guitar, vocals), Dimwit (drums), and Wimpy Roy (bass). Together since 1978, the group has been credited with inventing the label/description "hardcore" and have just put out War On 45, an excellent eight-song EP and the first time their music has been available stateside. The group was a frenzy to watch on stage as they ran through "serious" songs like "Something Better Change", "World War III", and "New Age" along with bits of fun like "Singing In The Rain" and "Ballad Of The Green Beret". It was both fun and informative to talk with them afterwards.

N.I.R.: How long have you guys been together?

JOEY: This present line-up's been together about 5 months. The band has been going on with various friends for about four years.

N.I.R.: What's it like in Vancouver?

JOEY: It's like the California of Canada so to speak. You know, like all the nut cases go up there...

N.I.R.: How long have you been on tour now?

JOEY: We started out on the west coast and worked our way across through the Mid-West, Eastern Canada, down the Eastern Seaboard, through Kentucky and then here. What we have left is New Orleans, Texas, and California... It's supposed to be about 45 dates in all, although it might fall short a few. The idea of it was to sort of go along with the new record, War On 45. It's supposed to be like War In 45, 45 cities...

N.I.R.: What inspired you all to get together in the first place?

JOEY: Well, it certainly wasn't luck. To make a long story brief, it was more or less a common interest in music. We all have pretty varied tastes, right, and sort of all enjoyed playing in the band... the sound that we create, what we're putting forth, the energy on stage, and stuff...

DIMWIT: Plus, three of us live in the same house, so that had something to do with it.

N.I.R.: How do you get yourselves up to deliver the sort of energy you put across on stage?

DIMWIT: Take massive doses of speed...

WIMPY: No, no, that's not true. You're just always trying to outdo your last performance...

JOEY: Well, everytime you go up there you try to express yourself to the fullest. You just get it (the energy) by playing and just getting up and doing it. It's just sort of there, you have to draw it up from within yourself.

WIMPY: You feed off the crowd a lot too; people give you a lot of energy.

JOEY: The more beserk the crowd goes, the more you can do.

N.I.R.: Where do you see hardcore and music going?

JOEY: Things in music are changing all the time. Basically, hardcore is like an attitude of hard work and believing in what you're doing and not really bullshitting around...

N.I.R.: You seem to have a good attitude; some of your lyrics and songs seem very tongue-in-cheek...

JOEY: Well, we do do some stuff tongue-in-cheek, and some stuff is like real serious you know. I think if you end up doing one thing all the time, like being too serious or total comedy, it doesn't do too much. We want to cover more ground than that, so we do some stuff at a different pace to try to reach out to more people than just one sect, say hardcore people or whatever. I think the music has the ability to do that, and to really make any sort of a social statement, you have to draw on more people than just one small segment of society. As for parody, it's just funny...

DIMWIT: It's essential to maintain a sense of humor to entertain people. If you can get someone to smile and sorta enjoy themselves seeing you enjoy yourself, it opens the way for talking with them.

N.I.R.: Any closing comments?

JOEY: Buy this fucking record... Folks, there's this great new record out on K-Tell Records called War On 45 by D.O.A., so buy it.

DIMWIT: Really, I think people should become aware of the great socio-economic indications in this society. These are the very things we are trying to break down and make people become aware of.

N.I.R.: Very well. (Tape ends)

HITS NASHVILLE

MEAT PUPPETS

-ANDY

The Meat Puppets were a totally different trip altogether. Chris (bass) and Curt (guitar, vocals) Kirkwood (they're brothers) and Derek Bostrum (drums) are the Meat Puppets. Together for three years, this Phoenix, Arizona, trio plays the strangest form of "music" I've ever heard, and I've heard lots of weird stuff. The band plays their instruments at the same time, but each seems to go off in its own direction with the result a discordant wail of feedback and primal noise. Small wonder all but about ten people cleared out of Cantrell's after the band began. Co-reporter Sally Reames offered the following observations:

"I was waiting for the bus Thanksgiving day when this real sick unit walked by. He noticed the Meat Puppets/C.P.S. poster and turned to me and said: 'The Meat Puppies. That's a good name for a band.'"

"I thought the Meat Puppets sounded like been out in the desert too long, listening to warped Jimi Hendrix records. I did enjoy their total lack of pretense. I liked them in a warped sort of way; they remind me of 3:00 in the morning when things begin to get a little strange."

And they were real interesting to talk to:

N.I.R.: What's it like in Phoenix, AZ?

DEREK: It's warm, it's dry, and it's flat.

Pat (C.P.S.): What bearing on your music has living out in the desert had?

DEREK: In Arizona they have the only peyote church in the country. It's really relaxed there...

CURT: It makes all the difference in the world. There's never any pressure on us. About as many people show up as they did tonight. ... We all get support from our Moms, so we can all concentrate on our music and not have to go out and work.

N.I.R.: Tell us something about your new album.

DEREK: The album has been out since August. It was recorded about a year ago. And both these guys (Chris & Curt) were on acid when we recorded it.

N.I.R.: So you're basically a laid back druggie band like the Grateful Dead?

DO YOU DANCE?

(WELL, YOU WILL!!!)

COMING 1983

Shut Dave look out
Shoot Cuss Nashville
BURNING HEARTS!

CURT: Well yeah, sort of, but our music is designed to get you off in a non-certain way... a take-off point where we're generally jammin' out pretty heavily.

The interview moves out to the bar area and Curt continues with everyone asking questions...

CURT: We never really tried to do any of it, that's really the point. We're not really a

druggie band. We're just like any other people; we get high now and then, but, uh, we never really talk about what we do beforehand... it's been foresight all the way... we take it as it comes.

N.I.R.: What are your songs about? You can't really understand any of the words...

CURT: All kinds of things. There's some traditional types of folk songs, some covers, some love songs, some of it of a regular sensitive nature, descriptive of the way I felt at times.

Pat (C.P.S.): Do you catch hell from a lot of the straight-edged bands for having so much druggie influence in your music?

CURT: There's not that much drug influence really. No, I don't (catch a lot of hell). They know they're not really that straight-edged; it's just their come on.

Pat (C.P.S.): What about the name?

CURT: It's a good name. You gotta have a name, and they've already had the Beatles and a lot of catchy names...

N.I.R.: Where do you see the band going?

CURT: We don't even think about it. This is where we are, and there's no telling where we'll be. We're supposed to be in Hoboken on Friday. This evening, like each show is different, we kinda chose to play along with the audience. This show, it was just where the whole place was at. That's what happens when we play.

(Someone): How did you fall into getting a record deal? You don't seem really ambitious...

CURT: We fell into this, simply like you said, because we don't have any ambitions, other than to do good. We didn't plan any of this stuff. We got pulled into all these record deals by good fortune. It's just sorta happened.

Christmas Cheer

from

Committee For Public Safety

VINYL

Since the last Vinyl column I've acquired lots of good local and regional stuff worthy of comment, so here we go again... **JIM BOB AND THE LEISURE SUITS**- LP- Of all the stuff I'm reviewing this time, this is by far the best. I used to live in Birmingham (home of the Leisure Suits) and have had the pleasure of watching this band grow into the tight outfit they are today. Veterans of the Phrank 'n Steins scene may remember their appearances there. The band, while receiving critical acclaim in *Trouser Press* and *NY Rocker*, does not play outside of Birmingham much, but now through the wonders of modern recording technology you can enjoy Jim Bob in your home anytime, anywhere. Their brand of "White Trash Rock" combines strong rhythms and original lyrics to create a dynamic and distinctive sound well documented on this debut LP. For example: "Tunnel Of Love" is a love song about a guy who has a one-time chance encounter with a dream girl on the carnival ride. Fave songs include "Landmine" ("standing on a bridge between life and art"); "Halfway to Jesus" ("Tried to walk a straight line/but I fell/halfway to Jesus/halfway to Hell"); "Steamy Paradise"; and "Gangland Wars", but there's not a bad tune here. Jim Bob and the Leisure Suits are well worth checking out and I very highly recommend their album. Available for \$6 from Polyester Records; 3232 Tyrol Road; Birmingham, Alabama; 35316. ORDER YOURS TODAY!!!

WHITE ANIMALS- *Lost Weekend*- This new album from Nashville's premier frat/bar/party band contains a lot of the expectable, but shows the White Animals continuing to expand and refine their sound as they move away from being just a 60's cover band. "Constant Attention", the new single, opens things in typical White Animals slow love song fashion, followed by the group's dubbed up remake of "These Boots Are Made For Walking", not as good a mix as on last summer's

12" 45, but still a great party song. "Girls" is a lovely little rocker with great lyrics (i.e. "Mary is a secretary, Jackie is a nurse, Molly wears too much makeup"). "Secret Agent Man", long a crowd pleaser, comes across well and rivals the original, but the remake of the Beatles' "When I Get Home" goes nowhere. Side two is excellent except for now ex-Animal Willie Drew Collins' "The General's Theme". "Love Pades Away" and "Such A Long Time" are superb songs where everything clicks (even if the later is a blatant copy of the Flamin' Groovies' "You Tore Me Down"). "Boots Again" is true dread beat--set the dub for the heart of the sun. Overall sound is very good, and this album is highly recommended for fans and worth a listen even from those who haven't cared much for the group before.

D.O.A.- *War On 45* EP- Haven't seen many copies of this 8-song EP around town, but hardcore fans should keep their eyes open for it. The songs are hard hitting, driving and clever and catchy besides (ala the late & great Vibrators). The remake of "War (What Is It Good For?)" eclipses the original and is a real rocker. Remember "Let's Dance"? D.O.A. redo it as "Let's Fuck" with cleaver and obscene lyrics which must be heard to be believed. The 6 original tunes are as good as the remakes and have the potential to become minor classics in their own right. Highly recommended.

TEMPORAL PAIN- 7 song flexi-disc- This is truly bizarre stuff, make no mistake about it. I mean it, really strange noises here. Lots of interesting stereo effects (great on headphones!) but not much melody. I think Knoxville's Temporal Pain are quite creative for this type of "music" and miles above our own Minimalogic. Pure cacophony. Available at Great Escape and highly recommended for lovers of the weird.

PYLON- "Beep"/"Altitude"/"Four Minutes"- Pylon, from Athens, GA, are one group you can buy anything by and never end up disappointed. The group's debut album *Gyrate* made many critics best-of lists last year, and this single continues the trend. "Beep" is a terrific dance tune with hooks galore and shining vocals from singer Vanessa. If you've outgrown the B-52's but still like to bob, you'll love Pylon. They'll be at Cantrell's Saturday, Dec. 11, and you should be there too. EP available from DB Records; 432 Moreland Avenue N.E.; Atlanta, Georgia; 30307 and highly recommended.

OH OK- 4- song EP- Another dance band from Athens, Oh Ok has a very light pop sound. They use only bass, drums, and vocals to

create a unique, loveable sound. This is a very neat record; the way the vocals flow with the music is wonderful. Very enjoyable and recommended. Also available from DB Records.

NUCLEAR REGULATORY COMMISSION- "Sally's All Alone (After the End)"/"Disposable Sponge"/"Lazy Boys"- The Farm's NRC has been around for quite some time and has garnered national attention with their bizarre dress and anti-nuke songs and activities. The group's music has at times lagged behind their activism, but this new single should put an end to that kind of talk. Lead singer Bonnie Bonnicksen's post-Modern vocals are in fine form, and the band's sound has gelled considerably. "Sally" is a very danceable tune with interesting keyboard work and a reggae like backbeat, while the other tunes are straight ahead rock and roll. NRC will be at Cantrell's on Sunday, Dec. 12 and are well worth checking out. Recommended.

THE TIMES- "I Didn't Know"/"Jet Set"- Debut single from this local pop trio sounds real good production wise and is fairly representative of the group's live sound. Should please their many fans and people who still listen to AM radio, but I find both songs very forgettable.

ARYAN BLAKSTON- "All Too Human"/"Running For Shelter"- Mr. Blakston sent us his new single to review along with a nice letter, so here goes: It's self-produced, arranged, and financed and Arvan's letter states that he offers no apologies for those who don't care for it. He seems like a nice guy, but this record goes nowhere fast. The backing musicians are obviously studio-hired help playing what they're told with minimal enthusiasm. It just proves there are a lot of people in town willing to take your money and record your song regardless of how mediocre it actually is. Don't bother.

Remember Calculated X? The band that had EVERYONE dancing at Spanky's a couple of months ago? Well their long-awaited EP is now available and it's a winner. It's clean, precise techno-pop in the same vein as those artists whose songs they cover (i.e. Ultravox, Flock of Seagulls, Duran Duran, etc.) yet it doesn't sound like a mere imitation. The three songs (4 Windows, Girl Like You, & the powerful Dream Affair) included on this 12" disc each stand on their own. A must for your collection, you can get it for \$5.40 by mail (3392 N. Watkins, Memphis, TN 38127) or from the band at their next local appearance, whenever that is. A.G.

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MISSION OF BURMA

-ANDY

MISSION OF BURMA is one of the most original and highly acclaimed bands to emerge in this country in quite some time. While Roger Miller (guitar, vocals), Clint Conley (bass, vocals), and Peter Prescott (drums) attract all the attention on stage, just as important to the group's stimulating sound is soundman Martin Swope who treats the music ever-so-carefully with tape loops and a little reverb. The Boston-based group won lots of praise for last year's 6-song Signals, Calls, and Marches EP, and have just released a superb album, vs., which will definitely be on my 10-Best list this year. The band boasts a sound all their own with Martin adding just the right touch to Roger's guitar strums, Peter's big, booming drums, and Clint's blasting bass. Mission Of Burma played two standout sets at Vandy's Good Woman November 12, and delighted those lucky enough to catch the power that is Mission Of Burma live. The group is challenging, engaging, and ROCK, making the best use of guitar, effects, and vocals since the heyday of Television. Truly great, truly unique, Mission Of Burma is a band that bears watching. N.I.R. talked with them after their sets and here's what was said:

N.I.R.: How much of your sound is what you do on stage before it gets filtered through the sound board?

ROGER: Most of it. I mean the basic sound's the trio, and the loops usually come in on a certain part of a song to give like an accent to certain areas. You can usually identify the loop sound; it's like real different, but it sometimes sounds like guitar or voice...it's a vicious cycle...

N.I.R.: How long have you been together?

ROGER: The band formed in early '79. Me and Clint were in another band that broke up; we were looking for a drummer, and Pete was in another band, but he'd been kicked out. We merged into an incredible union of Holy Trinity. Martin moved into Clint and my house and he was doing some experiments upstairs with tape recorders and seemed to fit into the band with sort of a mixture of sound-man and tape loop mish-mash.

N.I.R.: So how did you arrive at your sound? It comes out a unified beat, but with discordant parts...

CLINT: We just started playing together...

PETER: I think that it comes out an equal line rather than one thing back here and another there. It's more like everyone on an equal basis, but we're moving in and out. I think that has something to do with it, everything holding a similar place.

CLINT: Also, I play the bass a lot more like a rhythm guitar, a lot more cords...

PETER: ...rather than a bottomy sound.

N.I.R. (to Roger): What guitar effects do you use?

ROGER: I use a fuzz-tone and a tremelo box. The fuzz-tone gives a lot of power to it so you can start playing around with the feedback and stuff. It brings out certain aspects of the harmonics, because that's one of the things fuzz-tone distortion does; it accents the 2nd and 3rd harmonics. (With the tremelo) it's real easy too, by just holding one note and playing with the tone control you get all these different notes in one position. It's pretty basic stuff. A friend of mine designed them both, and they're better than anything you can get on the market.

N.I.R.: What is the scene like in Boston?

MARTIN: Not as good as it could be, but all right. Some really unique bands, some halfway decent clubs...

PETER: This is usually what we tell people: Two years ago when we got started, there was a lot more open market for something unique like us. I think if we started now we wouldn't get anywhere at all.

ROGER: There's no real good outlets for bands off the beaten track. The radio has helped a lot, though. There's 5 or 6 great college radio stations.

N.I.R.: You've come a long way since you've started out, where do you see things going?

PETER: We haven't really come that far. We came pretty far in the first two years, and then we put out our EP which did real well and helped a lot, but it took from January through October of this year to put the album out which is really depressing; it took way too long.

We have all noticed that the music scene in general has changed a lot, in that, I think it's true in most places, people aren't going out to clubs as much. The people that do go out are out to hear their favorite band that just had a big disco hit, and we certainly haven't.

CLINT: You know, the punk-new wave scene is like drifting back again to the equivalent of the middle 70's.

ROGER: There's so few big bands coming out right now, and the new bands aren't being supported. You get all this total, total crap coming out of England that people are just eating up.

PETER: They have nice hairdos and all that, but...

A long digression follows into the excesses of English New Romanticism and how many American bands and places are a lot more

obscure, but a lot better. Mission Of Burma will probably never have a big disco hit, but they're happy playing their own music for people with the intelligence to seek out new sounds instead of the tired and trite. And I am one of a growing number who has been fortunate enough to discover the magic of Mission Of Burma.

DREAM 286

RANDOM COMMENTS FROM DREAM 286 (between sets at Cantrell's, 11-13)

"We've been together since February, Janette (Pierce, gtr. vocal) & I (Doug Hallett, synths) were together in another band for a year before that." "We've recorded a single that hopefully will be out in a month." "We're going to take a little break and learn some new material then go on a major tour around February." "Nashville's a great town, but we're surprised that no-one dances. Is that the norm? The audience response is good, but we're used to people dancing." "Most of the lyrics are mine (Hallett's), and most of the music is Janette's...we are writing more as a group now." "The name of the band is from a book on Freudian psychology explaining dream interpretations...dream number two-hundred and eighty-six pretty much said it all." "In a numerology book, that's supposed to be my sign, but if you ever look up what it says, I'll deny it!" "We're definitely influenced by other artists..." "Morset", "Jackie Gleason", "Sheeky Green..." "The last song we wrote developed in an abstract sort of way." "Randy (Cheek, bass) did a tape of treated voices we use behind it." "We're actually still writing it." "Did you think it was too long?" "You could ask us about our recording sessions..." "Our favorite colors..." "How kinky do we get on the road..." "We try to keep ourselves entertained as much as possible..." "Jee (Hamm, drummer) tries to drive as much as possible." "I try to relax... we spend so much energy on our gigs." "Lawrence Kansas was a blast...we met this kid who made a real impression on me. He was on the high-school soccer team, and his hair was in a mohawk. He said he was trying to get all the other kids to cut their hair in mohawks to make them look scarier coming down the field." "The best club in Cincinnati is really in Newport Kentucky." "Why do you have so many good bands in Nashville? I really like Young Grey Ruin." "Children of Noise is great too."

the above comments compiled by A.G.

NYC NEWS

ALAS, I'm not the roving reporter but, I was roving recently in NYC and caught a piece of the great scene. The INDIVIDUALS, hailing from NJ played a fantastic show at Danceteria. By this time, most likely, you've already caught their Cantrell's gig and can attest to

their superbness. Their debut album FIELDS on independent label Plexus shows pure talent and a hand for catchy pop tunes spiced with grinding guitar riffs and impassioned vocals. The band's lineup changed the night of this NY show with the original members for the first set and two new additions, Janet and Doug Wygal's sis on keyboards along with Gene Holder of the dB's, who's also produced the album, and replaces Jon Light Klages on lead guitar, for the second set. A fine performance from the whole group of them especially lead singer Glen Morrow whose soulfully romantic delivery captures not only your heart but, your ears and feet too!! At the Ritz the PSYCHEDELIC FURS bombarded the sardine packed club with danceable psychedellia for an excellent show with opening act John Cale joining them on the violin for a few numbers. The FURS are great on vinyl but, were even better live reproducing their murkily layered and involved style with added energy and a dramatic performance by Richard Butler who danced and played up to the audience occasionally joining our ranks (only to be pulled back by a stage hand). One of the best shows I've seen in the year '82. More drama mixed with music when British popsters BAUHAUS took the stage at Danceteria captivating us with their intense and theatrical presentation. A terrific use of lighting added to the dramatics basking the lead singer in rays of white light while he screamed, crooned and eerily cried into the mike in his much mentioned Bowie style. And on stage he does look, act and move like Bowie staring into and above the crowd with piercing and perturbed looks.. Their sound is a bit more raw live than on vinyl. Much to our disappointment there was no encore despite several minutes of cheers. BooHoo to BAUHAUS. I found the underground core of the Apple on my virgin and long overdue visit to the Mudd Club. The "local" NY scene takes place here. It's Danceteria without the pretense, the Ritz without the crowd and the Peppermint Lounge, most recently, without the gays. Somewhat like a NYC Cantrell's done the right way. (I think I found my NYC home) On stage CERTAIN GENERAL were pounding out 60's influenced tunes that were a bit abstract and yet danceable. Lead singer, Parker du Lany emphatically chants and sings. Female drummer Mary Saddy does not pound like a GoGo. For some reason I can't put a finger on their style except to say that I found them fresh and original (maybe "new" psychedelic) and thought they were excellent after one listen. I was so impressed that post encore I proceeded immediately to side stage and told them that Nashville would be the place to play. To my surprised delight Parker said they are looking to play Nashville in mid to late January. ➔

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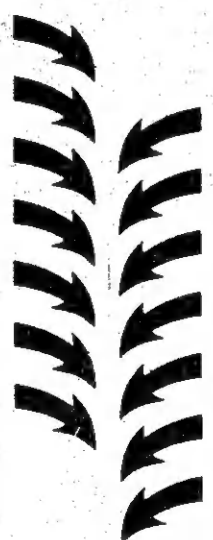
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NYC NEWS from page 6

Backstage (actually downstairs) chatting was interesting especially when I realized the guy sharing dirty limricks with Parker was Peter Holsapple of the dBs who played with R.E.M. last month in town. He sends greetings and was sorry to hear about "that great place" Spanky's. Holsapple's connection is that he produced (and plays on) CERTAIN GENERAL'S EP HOLIDAY OF LOVE on independant Labor Records. (write to CG c/o Labor Records, PO Box 1262 Peter Stuyvesant Station, NY, NY 10009) It's such a small world. Do watch for this possible N-ville appearance.

FASHION conscious should note that the British- Haircut 100/Duran Duran style hats seem to be the latest craze on the modern heads in NYC.

A vacation was all I ever wanted but, I got a musical romance at best. Dare I say it's great to be back? I think it's the cleaner air that keeps me returning. Watch for interview with the INDIVIDUALS in our next issue. LG

JOE JACKSON

JOE JACKSON'S recent Nashville appearance left me a bit less than satisfied. Jackson is talented and puts on a good show when he wants to, but this show left me wondering what Joe Jackson shows must've been like a few years back when he had a regular band. The overall impression I got was of a bunch of extremely talented musicians who had never spoken to each other before. They DID play well together, but aside from Jackson & long-time bassist Graham Maby, there was no real rapore between the players. Keyboardist Joy Askeew, drummer Larry Tolfree, and (especially)

percussionist Sue Hadjopoulos all seemed to be having a great ole time up there (second keyboardist Ed Rynesdal seemed like he'd be much happier watering the plants, or practicing scales, than playing for a partially-full performing arts center in Nashville Tn.) but one wonders if that was what they were hired for. As far as the music goes, it was good. Jackson did a surprising amount of older material as well as a fair selection of his newer, slicker material...though it would've been nice to have heard more than one song each from Beat Crazy & Jumpin' Jive. Jackson played two encores to an enthusiastic crowd...though the lame material he chose for his first one (Heatwave, How Sweet It Is To Be Loved By You) made me contemplate leaving early, something I seldom do. Fortunately I didn't, or I would have missed a nice version of I'm The Man. From a lesser artist, this would've been a fine show...but from someone as intense as Joe Jackson, I truly expected more. AG

D.C. ROCK

our nation's capital is the home of a thriving new-music scene...psychedelics such as Urban Verbs & Tiny Desk Unit, garage bands like Insect Surfers & Slicker Boys, posters Four Out Of Five Doctors, & numerous narcore bands & fans call DC home. clubs that cater to these types...like the ubiquitous 9:30, esoteric d.c.space, Psyche Jelly, Columbia Station, The gentry...are liberally sprinkled thru-out the district & surrounding Va. & Md. suburbia. on my recent sojourn to reaganville, I was faced with the dilemma of only one night to explore the area, and at least a dozen possible places to go. I opted for the 9:30 club because of it's good reputation. 9:30 is where local favorites Factual & Jason & the Nashville Scorchers made there DC debut. on the bill were an english synth-pop band The Fixx & canadian synth-poppers Moev. the first thing I learned about DC is that legal capacity restrictions are strictly enforced. when I arrived at 9:30 (deep within the bowels of an ancient downtown bldg. it's inconspicuous entrance is a single door tucked between two specialty shops leading to a long grey hallway...a couple of blocks off pennsylvania ave, about halfway between the white house and capital) at 11:00 p.m. the first show was SOLD OUT...but TICKETS were on sale for the second LATE show...5\$. I bought mine and waited outside (from conversations with the locals I learned that this is the norm)...at a very late hour, the door opened & 199 9:30 patrons streamed out full of praise for The Fixx & Moev...& 199 more 9:30 patrons including your humble narrator filed in. the room had no seating to speak of, to promote dancing I suspect, and the stage was of sufficient height to allow a clear view of the band to everyone. we were kept entertained by obscure records & videos (on 2019" tubes suspended from the ceiling at either end of the room) for about 20 min. until Moev took the stage...clean, precise, imminently danceable techno-pop...adequate female vocalist, interesting guitarist unfortunately mixed too low, & 2 synthists armed with a very expensive collection of hi-tech toys.... NO DRUMMER or BASSIST...all electronic. (they had one of those delicious digital drum machines that costs as much as a car and sounds like a very talented robot playing on a top of the line drum kit exactly what he's supposed to play and when...fills and all...he's supposed to play) I didn't get to see the Fixx...it was LATE & we were tired so we left..... A.G.



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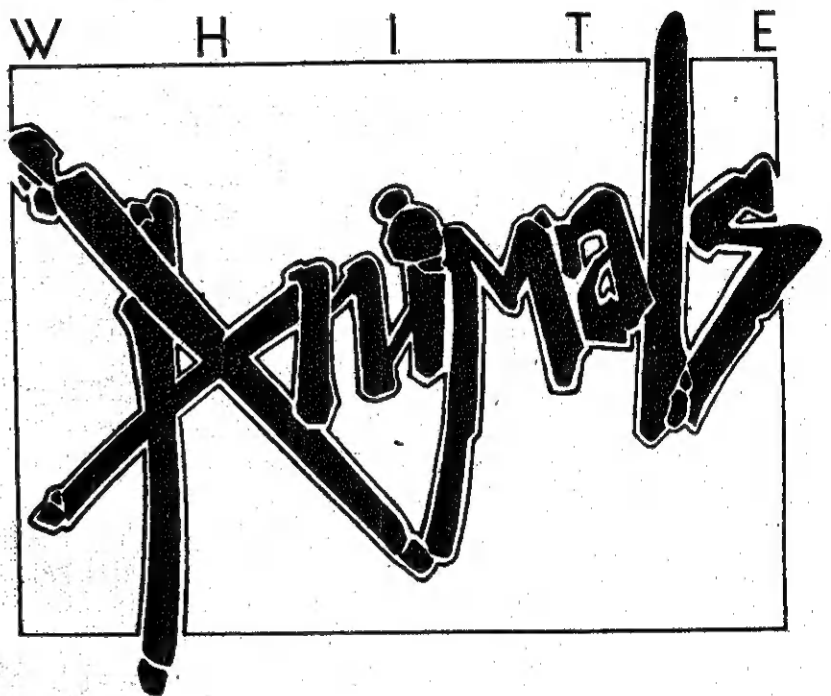
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